

chicago manual of style music citation

Understanding Chicago Manual of Style Music Citation

chicago manual of style music citation can seem daunting to scholars and writers encountering it for the first time, especially when dealing with the diverse formats of musical works. This comprehensive guide aims to demystify the process of citing music according to The Chicago Manual of Style (CMOS), covering everything from published sheet music to recordings and live performances. Accurate citation is paramount for academic integrity, allowing readers to locate and verify your sources. We will explore the core principles of CMOS citation as they apply to music, breaking down the specific requirements for different types of musical sources. By the end of this article, you will be equipped to confidently cite various musical materials, ensuring your work meets the rigorous standards of academic and scholarly writing.

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Understanding the Fundamentals of Chicago Manual of Style Music Citation

The Chicago Manual of Style, in its seventeenth edition, provides guidelines for a variety of citation styles, but for music, the author-note system (notes and bibliography) is most commonly employed. The fundamental principle is to provide enough information for a reader to locate the specific musical work or performance you are referencing. This means clearly identifying the composer, title, performer(s), conductor, ensemble, record label, release information, and any other relevant details. While the specific elements may vary depending on the source type, the goal remains consistent: clarity and verifiability.

The Author-Note System and Music

The author-note system, a cornerstone of CMOS, requires both numbered notes within the text and a bibliography at the end of the work. For music citations, this means that a specific musical work or performance will be referenced with a note, and then a full entry will appear in the bibliography. The notes provide immediate context and source identification, while the bibliography offers a comprehensive list for the reader. Understanding how to construct both the note and bibliography entry is crucial for proper Chicago style music citation.

Key Elements of a Music Citation

Regardless of the specific musical format, certain key elements are almost always necessary for a complete Chicago manual of style music citation. These include the composer's name, the title of the work, and publication or recording details. For performances, the conductor, performing ensemble, and venue are vital. For recordings, the record label, catalog number, and release date are essential.

The meticulous inclusion of these details ensures that your citations are both accurate and helpful to your audience.

Citing Published Sheet Music

Citing published sheet music involves presenting the work in a way that clearly identifies the composer, the specific edition used, and the publisher's information. This allows readers to find the exact score you consulted. The process is similar to citing any other published book, but with music-specific details.

Notes for Sheet Music

In your notes, you will typically include the composer's name, the title of the work, and the opus number or catalog number if applicable. Then, you will provide information about the edition, including the editor if relevant, the publication location, publisher, and year of publication. For instance, a note might look like this: Ludwig van Beethoven, *Symphony no. 5 in C minor*, op. 67, ed. Jonathan Del Mar (London: Faber Music, 1999).

Bibliography Entries for Sheet Music

The bibliography entry for published sheet music will mirror the information in the note but will be formatted slightly differently. The composer's last name will come first, followed by the title of the work, and then the edition and publication details. An example for the bibliography would be: Beethoven, Ludwig van. *Symphony no. 5 in C minor*, op. 67. Edited by Jonathan Del Mar. London: Faber Music, 1999.

Citing Recorded Music

Citing recorded music requires attention to detail regarding the performers, conductor, ensemble, and the specific recording itself. This is often more complex than citing sheet music due to the collaborative nature of recordings.

Notes for Recorded Music

When citing a recorded musical work, your note should include the composer, title of the work, and opus or catalog number. Following this, you will identify the performers, conductor, and ensemble. Then, you will provide the album title (if applicable), the record label, the catalog number, and the year of release. For example: Johann Sebastian Bach, *Brandenburg Concerto no. 2 in F major*, BWV 1047, performed by the English Concert, directed by Trevor Pinnock, on *Bach: Brandenburg Concertos* (Archiv Produktion, 1982), CD.

Bibliography Entries for Recorded Music

The bibliography entry for recorded music begins with the composer and work title. Subsequently, it lists the performers, conductor, ensemble, album title, record label, catalog number, and release year. The entry would appear as: Bach, Johann Sebastian. *Brandenburg Concerto no. 2 in F major*, BWV 1047. Performed by the English Concert, directed by Trevor Pinnock. On *Bach: Brandenburg Concertos*. Archiv Produktion, 1982. CD.

Citing Live Musical Performances

Citing live musical performances presents unique challenges as these events are ephemeral and may not have easily retrievable official documentation. The focus here is on providing enough detail so a reader could theoretically attend a similar performance.

Notes for Live Performances

For a live performance, your note should include the composer, the title of the work, and opus or catalog number. Crucially, you must specify the date and location of the performance, as well as the conductor and performing ensemble. For instance: Gustav Mahler, Symphony no. 2 in C minor, "Resurrection," conducted by Riccardo Chailly, performed by the Gewandhausorchester Leipzig, Gewandhaus zu Leipzig, Leipzig, March 15, 2023.

Bibliography Entries for Live Performances

In the bibliography, the composer and work title are listed first. This is followed by the conductor, performing ensemble, venue, city, and the specific date of the performance. The bibliography entry would be: Mahler, Gustav. Symphony no. 2 in C minor, "Resurrection." Conducted by Riccardo Chailly. Performed by the Gewandhausorchester Leipzig. Gewandhaus zu Leipzig, Leipzig, March 15, 2023.

Citing Music Available Online

The digital age has introduced numerous ways to access music, from streaming services to online archives. Chicago manual of style music citation for these sources requires careful attention to the URL and access date.

Notes for Online Music

When citing music found online, whether a recording or sheet music, the note should include all relevant information as if it were a physical item, followed by the URL and the date you accessed it. For example: Claude Debussy, *Prélude à l'après-midi d'un faune*, performed by the Boston Symphony Orchestra, conducted by Charles Munch, Naxos Music Library, accessed February 10, 2024, <https://www.naxosmusiclibrary.com>.

Bibliography Entries for Online Music

The bibliography entry for online music follows the same pattern as the note, beginning with the composer and work, then performers, recording details, and finally the URL and access date. The entry might look like this: Debussy, Claude. *Prélude à l'après-midi d'un faune*. Performed by the Boston Symphony Orchestra, conducted by Charles Munch. Naxos Music Library. Accessed February 10, 2024. <https://www.naxosmusiclibrary.com>.

Common Pitfalls in Chicago Style Music Citation

Several common mistakes can arise when attempting Chicago manual of style music citation. One frequent issue is the inconsistent formatting of composer names, especially for collaborative works or when referring to conductors and performers. Another pitfall is the omission of crucial details like opus numbers, catalog numbers, or record label information, which are essential for precise identification.

Overlooking Specific Editions

For sheet music, failing to specify the edition can lead to confusion, as different editions may have varying editorial notes, arrangements, or even textual variations. Always ensure you are citing the specific edition you consulted.

Incomplete Performance Details

When citing live performances, it is easy to forget to include the exact date or the specific venue. These details are critical for distinguishing one performance from another and for allowing readers to potentially find recordings or reviews of that specific event.

Examples of Chicago Manual of Style Music Citation

To solidify your understanding, let's look at a few more examples covering different scenarios. These examples illustrate the application of the principles discussed throughout this guide.

Example 1: Opera Recording

Note: Wolfgang Amadeus Mozart, *The Magic Flute*, K. 620, conducted by Georg Solti, with Thomas Allen as Papageno and Kiri Te Kanawa as the Queen of the Night, on *The Magic Flute* (Decca, 1979), CD.

Bibliography: Mozart, Wolfgang Amadeus. *The Magic Flute*, K. 620. Conducted by Georg Solti. With Thomas Allen as Papageno and Kiri Te Kanawa as the Queen of the Night. Decca, 1979. CD.

Example 2: Jazz Album

Note: Miles Davis, "So What," from *Kind of Blue*, recorded March 2, 1959, Columbia Records, 1959.

Bibliography: Davis, Miles. "So What." On *Kind of Blue*. Recorded March 2, 1959. Columbia Records, 1959.

Example 3: Digital Sheet Music

Note: Igor Stravinsky, *The Rite of Spring*, score, as performed by the composer, IMSLP, accessed February 10, 2024, https://imslp.org/wiki/The_Rite_of_Spring,_Stravinsky,_Igor.

Bibliography: Stravinsky, Igor. *The Rite of Spring*, score. As performed by the composer. IMSLP. Accessed February 10, 2024. https://imslp.org/wiki/The_Rite_of_Spring,_Stravinsky,_Igor.

Example 4: Contemporary Classical Work

Note: Caroline Shaw, *Partita for 8 Voices*, performed by Roomful of Teeth, conducted by Brad Wells, on *Partita* (New Amsterdam Records, 2012), track 3.

Bibliography: Shaw, Caroline. *Partita for 8 Voices*. Performed by Roomful of Teeth. Conducted by Brad Wells. On *Partita*. New Amsterdam Records, 2012. Track 3.

This detailed exploration of Chicago manual of style music citation principles, coupled with practical examples, should provide a robust foundation for accurately citing musical sources in your academic and scholarly endeavors.

Q: What is the primary citation system recommended by The Chicago Manual of Style for music?

A: The Chicago Manual of Style primarily recommends the author-note system (notes and bibliography) for citing music. This system involves numbered notes within the text to reference specific sources and a comprehensive bibliography at the end of the work for full source details.

Q: How do I cite a specific movement or section of a larger musical work in Chicago style?

A: When citing a specific movement or section, you should include the movement's title and number (if applicable) along with the overall work's title and composer. For example: Johann Sebastian Bach, Toccata and Fugue in D minor, BWV 565, I. Toccata.

Q: What information is essential when citing published sheet music in Chicago style?

A: Essential information for published sheet music includes the composer's name, the title of the work, opus or catalog number, details of the specific edition (editor, if any), publication location, publisher, and year of publication.

Q: For recorded music, how do I differentiate between the performer of a song and the artist of the album in Chicago style?

A: When citing recorded music, you should distinguish between the composer of the work and the performing artist(s) of the recording. If the composer is also the performing artist, this is noted. For a work by composer X performed by artist Y on album Z, you cite composer X, work title, performed by artist Y, on album Z.

Q: Is there a specific format for citing popular music albums versus classical recordings in Chicago style?

A: While the core principles remain the same, the emphasis might shift. For popular music, the recording artist, album title, and song title are paramount. For classical music, the composer, work title, conductor, and performing ensemble are usually more critical, alongside the recording's label and catalog number.

Q: How should I cite music that I found on a streaming service like Spotify or Apple Music using Chicago style?

A: You should cite music from streaming services similarly to other recorded music, including composer, work title, performing artist, album title, and streaming service. Crucially, you must also include the URL of the specific track or album and the date you accessed it.

Q: What is the best way to cite a transcription of a musical work in Chicago style?

A: When citing a transcription, you should clearly indicate the original composer, the title of the original work, and then mention that it is a transcription. You should also include the transcriber's name, the title of the transcribed work, and all publication or recording details.

Q: How does the Chicago Manual of Style handle citing musical scores that are available as digital downloads?

A: For digital downloads of musical scores, you will cite them much like published sheet music, including composer, title, and edition details. You will also need to provide the URL where the score can be accessed and the date of access, similar to citing any online resource.

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